

NEWS OF MOTION PICTURES STAR'S CORRESPONDENCE IS EXTENSIVE

High Lights and Shadows on News of Motion Pictures

Famous Players-Lasky Still Undecided About Opening Long Island Studio.

By FRANK VREELAND.

THE Famous Players-Lasky Corporation has again turned around three times and scratched its collective brow over that all absorbing problem: "Shall we open the Eastern studio and make Long Island City blossom as the rose?"

This question is assuming the proportions of a serial; one week the Famous Players' executives feel they have the solution well in hand, the next they are foiled but not downhearted.

This week's decision is that they will not reopen the studio, closed, for these many salary months. That is, they won't reopen it in the immediate future—other bulletins may make this decision seem like a mere flimsy impulse. No doubt this reversal of judgment will cause keen disappointment and pain in the region of the pocket-book to many actors, extras, scenario writers, cameramen and general studio hands and flora. Many of them might occupy their idle time keeping a graphic fever chart of the change of plans made by the company.

A month ago, when the hubbub attendant upon the death of William Desmond Taylor went all the way to the verge of a riot, it was thought that the studio would be again to throw wide the doors of the Long Island City plant to romance, detailing the activities of the Hollywood studio, though these were not to be amputated to the extent where the cafeteria owners of Los Angeles would cry for mercy.

But in view of the tinge of onion that had crept into the odor of capriciousness around Hollywood, it was thought best to transfer some companies to the East, in addition to the fact that the Long Island studio, now ending its head of in idleness was considered capable of holding emotions as cheaply as California at so much per cubic foot. Victor H. Clarke was to be put in charge of the Eastern branch of drama, and starting with March 1 the lid was to be off on excitement there.

Adolph Zukor, head of Famous Players, went West to consult on the re-arrangement with Jesse L. Lasky, first vice-president in charge of production, and returned a short time ago with a new revelation on the issue. The Long Island studio, which was to be opened, was not to be opened on March 1, but to be kept shut for three months—or maybe longer, probably depending on how the income tax collections left every one feeling. The reason given for not opening the plant until July or perhaps August was that Clarke has had to be kept out West to substitute for Charles Eaton, general manager of the Hollywood studio, who is taking a three months vacation during which he may succeed in forgetting the Taylor case.

The evidence that the Long Island studio may be an even longer time in opening its camera eyes is furnished in the fact that John S. Robertson, newly returned from trying to back the various cinema and government in making pictures abroad, has gathered his ideas about him and gone to Hollywood this week-end, no doubt feeling better and better the farther he gets away from Europe. After having been slated to direct at the Reelart studios in California, it was decided instead that he would control the rolling of eyes at Long Island.

Now that is altered, unless a panting Famous Players messenger snatches his ticket from him at the station at the last moment and tells him not to be in such a rush—they may need him here. George Fitzmaurice, another director, likewise back from Europe, who was to be a fellow producer with Robertson on Long Island, has already been scheduled to Los Angeles and has just arrived there to unfurl movie reels. They will both work at the Lasky studios, where all the Famous Players work is being concentrated, as the studio there has been closed since after having borne the brunt of a new name, the Wilshire. The reasons given for not limiting film making in the West is that production there is cheaper than in the East, and there is a more plentiful supply of actors, as well as lenses.

Meanwhile others of film importance seem to have the primal urge to get away from New York. Despite a flying visit here, Norma and Constance Talmadge are said to be permanent victims of the California climate. Now John Emerson, one of the most prominent independent producers, who have been associated with the Talmadges for several years, will leave for Europe in a couple of weeks for the particular purpose of having front seats at the impending conflict between Persiphan and the Republic of Andorra, when several of the combatants are expected to be laid up for a day or so. They are interested in this intimate war because they want to see if they mastered the technique of such European gang fights in "Red Hot Romance." Considering the likely marksmanship of the two armies, one would prefer to be a participant rather than a spectator.

The Famous Players-Lasky Company is going to make a determined effort to dispose of the remaining Fatty Arbuckle comedies, of which it still has on its shelves at least two, representing about \$200,000 before the trial came along, and made them act in value like European currency. The first one is booked to be released on June 1, which will make it appear that the most Californian optimism is entertained about his next trial.

On the other hand, Famous-Players is reported to have been casting about for a successor to Arbuckle with similar extra-territorial dimensions. Walter Hiers, a roly poly comedian who has been gradually squeezing his way forward before the camera, has in fact been shoved into Arbuckle's place, though he could hardly quite fill out Arbuckle's lines or cut. He has been put into the film version of the comedy, "Matrimony." A failure, though Arbuckle was originally destined to fill the role. This will be dashed up on April 20.

One of those who was thus measured to have the commodious mantle descend on him was Clinton R. Black, former Yale football captain, known as "Cupid" at New Haven half a dozen years ago, when he was giving the opposition heart failure. Black, who is engaged in the home business in this city on ample lines, and a screen test was taken of him, which Adolph Zukor said was the funniest first test that had ever been uncovered for him. But now all is over between Black and Famous Players.

Screen Plays of Romance and Adventure



Barthelmess in "The Seventh Day" and Hart in "Travelin' On."

WITH a story written especially for him by Porter Emerson Brown, Richard Barthelmess comes to the Strand to-day in his second starring vehicle, "The Seventh Day." Henry King directed. The star has the role of a descendant of a sturdy line of fishermen on the rockbound Maine coast. To the isolated town comes a luxurious yacht with society folk because of an engine breakdown that will keep it idle for seven days. For the feminine lead Barthelmess has Louise Huff. The remainder of the supporting cast includes Frank Losee, Anne Cornwall and Teddie Gerard. The supplementary films comprise Lloyd Hamilton in his latest mermaid comedy, "The Rolling Stone," and a special cast.

William S. Hart in "Travelin' On" and the second episode of "The Mistress of the World," entitled "The Race for Life," will be the principal film numbers on the "all picture" program at the Strand.

Here's How Harem Scene in Operetta Reached the Stage

A Little Rehearsal Comedy Before "Rose of Stamboul" Got Oriental Atmosphere.

When the Messrs. Shubert presented at the Century their spectacular production of the Leo Fall operetta, "The Rose of Stamboul," which ran for two years at the "Theatre au der Wien," Vienna, the first curtain disclosed the Harem of Kemal Pasha at Stamboul, the residence suburb for diplomats of conferring over "Nice People" the comedy by Rachel Crothers, which he is getting ready for the screen. Though his brother, Cecil B. De Mille, is said to be still in an unsatisfactory condition, plans are being talked for the production of "Manslaughter," the adaptation of Alice Duer Miller's novel, in which Thomas Meighan is to be the chief voice offering.

The attendance on the pictures of one of the actresses mentioned in the Taylor case has fallen off two-thirds, so no doubt the film world is now shaken to its depths.

Occasionally publicity departments give birth to something that makes even themselves pause. Recently an enthusiastic Fox press agent in Reno, where the river and the tinkle still flow with equal fluency, cabled to the New York office that in order to make "Nero," the Fox spectacle which will be shown on Broadway soon, historically correct in every detail, the director, J. Gordon Edwards, had obtained the precise fiddle on which the emperor played while Rome burned. And now the Fox press gentry here are wondering how to handle the story without scorching their fingers.

William De Mille's production, "Bought and Paid For," a Paramount picture version of George Broadhurst's success, with Miss Agnes Ayres and Jack Holt in the leading roles, will be at the Rivoli. The story of the play revolves around a poor girl who marries a millionaire and later falls in love with him. Miss Clara Beranger wrote the scenario. The supporting cast includes Walter Hiers, Miss Leah Wyant, George Kuwa, Bernice Frank and Ethel Wales. "The Yellow Girl," a film novelty, will be shown.

Universal announces the last week of Priscilla Dean in "Wild Honey" at the Central. D. W. Griffith's production, "Orphans of the Storm," remains at the Apollo. "Determination" is held over at B. S. Moss's Cameo.

"The Love of Pharaoh," the film produced by Ernest Lubitsch, begins the fourth week of its engagement at the Criterion.

Sheridan Theater will have from today to Wednesday inclusive Cecil B. De Mille's "Footlights Parade" with Miss Dorothy Dalton, Miss Mildred Harris and Conrad Nagel. Thursday to Saturday will be "Three Live Ghosts," featuring Miss Anna Q. Nilsson, Norman Kerry, Cyril Chadwick and John Milner.

Constantinople. The scene as staged by J. C. Huffman is colorful, strongly suggesting the Orient and at the same time aims to convey the atmosphere of a secrecy conducive to romance and comedy. But the effect was obtained through a series of comedy incidents which had as their setting a bare stage dimly lighted with a single border on lowered frame, a group on the stage center in street clothes, which included Miss Tessa Kosta, James Barton and a chorus of some seventy-five in working clothes.

In chairs on the apron were Mr. Huffman, Harold Atteridge, author of the English version; William J. Thomas, chief electrician; Watson Barratt, artist, who designed the settings, while at a piano was Sigmund Romberg, adapter of the Leo Fall score of "The Rose of Stamboul."

And now, said Mr. Huffman, who has been rehearsing the second act, "we come to the harem scene. Ladies and gentlemen, let us first get some idea of our surroundings. Mr. Barratt, who is happily married and never goes to Constantinople or Stamboul at a night, has given us a very excellent sketch. But when I was in Stamboul and Constantinople I found that looking at the general scene of the great room of a harem, which we are showing here, the main entrance, which you, Mr. Haskell, are supposed to guard, would be up left corner."

There was a chorus of laughter from the chorus. "He has been in a harem," said one chorus girl to the next. "Be yourself. He is only fooling. Harem is only Harlem without the 'el'." Was the reply of a girl in black silk with white lace.

It always seemed to me, said Barratt, looking down at his sketch, "that it was where I placed it, up right corner. Of course, there may be harems where—"

Huffman looked at the artist's somewhat ruddy cheeks. "Don't blush for your art, Watson," Huffman commented with a laugh. And from the chorus there came from some girl far in the rear.

"He isn't telling all he knows," "Perhaps Mr. Barton can tell us about

harem," suggested Huffman. "He's been everywhere." The comedian had been shifting from one foot to another in sailor fashion. "You mean the big door where I made my first entrance?" he said. "Well, I'll tell you all about that. I've been in harems all over the world. And I never in my life inside a harem or out of it made my first entrance at any other spot except right up center. That's where that door belongs. Exact center."

There was a laugh from the chorus, in which it was generally agreed that "those actors all explain themselves in Spanish." Huffman's sense of exploration seemed to be aroused and he appeared determined to seek harem information in all quarters. "Let's hear from Romberg," he said. Romberg contributed via the piano something that sounded like a cat's paw and then walked over to the group. "This subject is very serious," he said. "There's too much joking here. Harems are just as different as women. Some have doors in the center where the harem belongs to an actor. Many have doors at the left and right. The best thing to do in this case would be to have a door up center for the actors to come on and then put doors at the right and left for general effect."

The important matter of doors settled, the discussion turned to lights and draperies. There was no disagreement there. "We use maroon there," said the director, indicating the spot. "That's exactly where we saw maroon," said Barton. "Didn't we, boys?" And Romberg, Barratt, Atteridge agreed. "I remember once in Cairo, I saw dull blue there," said Barton. "Yes, they used it generally," agreed Atteridge. And so it went with the colors and even the lighting. "Principals to-morrow morning at 11:30," announced Huffman. "Chorus back at 9:30 to-night."

Every one was scurrying out when Barton encountered a little bright headed figure in the second entrance—Mrs. James Barton.

"Jim, how do you come to know so much about harems?" she demanded. "What is my business? I repeat it. What is my business? Again I say it. What is my business?" "To make people laugh," "Well," And Barton's best audience laughed.

'Rose of Stamboul' New Lyric Drama of Impression

Scenery and Costumes Convey Impression Rather Than Fact That They Are Oriental.

What the Messrs. Shubert and their technical and artistic staffs term "the lyric drama of impression," is disclosed in the musical spectacle, "The Rose of Stamboul," which the Shuberts have just produced at the Century Theater with Miss Tessa Kosta, James Barton and Marion Green.

The operetta, it is true, was music by Leo Fall of Vienna, and Sigmund Romberg, also of Vienna, but more recently of New York. Its coloring in the rich golds, silvers, jade blues, magentas of the Orient, has been done by Watson Barratt, the landscape and portrait painter. It is Viennese in origin, having been originally produced at the Theater an der Wien, which saw the first performance of Mozart's "Magic Flute," but above all, it is an impression of the Orient and consciously so, says J. C. Huffman, who staged the piece; Watson Barratt, who designed the stage settings; Allan K. Foster, who directed the dance numbers, including the several Oriental ballets, and Sigmund Romberg, co-composer of the score with Leo Fall.

Mr. Barratt, who has spent years in the Orient, and whose language deals with impressionistic art, summed up the total ambition artistically of the men responsible for the production last night on the Century stage. "Years ago in an age now happily past the effort was made to present absolute reality in the theater," he said. "Every little detail was made as real as possible. If a building were shown every cornice was carefully wrought out in detail. And so with the acting and the music. If the production was Oriental, for instance, the music was really Oriental and so utterly unaltered to convey to Western ears what it was intended to convey."

The stage philosophers of that day ignored the fact that the theatre does not aim to present reality but an illusion of reality. It cannot do otherwise. Reality itself is flat in a place of illusion."

"In 'The Rose of Stamboul' the aim has not been to present the Orient itself, but an impression of the Orient. The colors contrasted on view in scenery and costumes are Oriental, but so handled that they convey the impression rather than the fact that they are Oriental. The music is Oriental in theme, but Western in treatment, so that the suggestion or impression of the Orient is conveyed to Western ears fully. There are certain art forms associated with the Orient and more particularly Constantinople, of which Stamboul is a district. These have been used by Mr. Foster in his staging of numbers. They may not always be noted by the audience, but they are there and exercise their unconscious effect."

"The whole structure of impression is held very firmly together by a love story which is the tie that binds every act or scene. Into all this colorful setting the audience sees and hears of the love of Konia, the Turkish maiden, for the unknown novelist, its many obstacles and finally the triumph of true love over every hazard. All of the elements of impression which I have named combine to make the real love story supreme."

AMUSEMENTS.

Theatres under direction of Hugo Rosenfeld
Paramount Pictures
CRITERION B'way at CONTINUOUS
44th St. Noon to 11:40 P. M.
Hamilton Theatrical Corporation Presents

"The Loves of Pharaoh"

4th BIG WEEK The Master Creation of Ernest Lubitsch Director of "Passion" & "Deception"
with Emil Jannings - Paul Wegener - Dagny Servaes and Cast of 100,000
Keaton Comedy "THE GOAT" - Egyptian Dance "THE UPPER NILE"
WEEKDAY 50c WEEKEND 99c SATURDAY 99c
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RIVOLI Broadway at 49th St. RIALTO TIMES SQUARE

"Bought and Paid For"

Adolph Zukor presents ALL PICTURE WEEK
William S. Hart
a William De Mille Production
with AGNES AYRES and JACK HOLT
From the Play by George Broadhurst.

"THE RACE FOR LIFE"

with MIA MAY
Second Episode of the Serial

"MISTRESS OF THE WORLD"

U. F. A. PRODUCTION
Presented by Hamilton Theatrical Corporation
Directed by Joe May
From the Novel by Carl Figdor

Original Piano Trio Rialto Magazine
Rivoli Concert Orchestra Frederick Stahlberg and Emanuel Baer, Conducting
Famous Rialto Orchestra Hugo Rosenfeld and Joseph Littau, Conducting

Marilyn Miller Receives Unique Letters in Her Mail

Poor Bachelor Begs for Just a Lock of Her Hair—'Mash Notes' Predominate.

TO twinkle as one of Broadway's newest stars for 600 performances has been the good fortune of Miss Marilyn Miller, who with Leon Errol keeps "Sally" at the New Amsterdam Theater. Miss Miller's daily mail presents a curious insight into the magnetism that a star's name holds. He receives "mash notes," begging appeals for charity, requests for the use of her name for this article and that, invitations to private dinners, offers of automobiles in exchange for indorsement, &c.

Miss Miller averages, says her press agents, about 200 letters a day. An idea of what her admirers have to say may be gleaned from extracts from the first ten opened on one day last week. The excerpts follow:

No. 1—"I have been to see 'Sally' more than fifty times. You cannot see me for I have only money enough to sit in the gallery. I have nothing to offer you except love and devotion. I work in a hotel in an effort to earn my money. I am coming to the theater on Thursday. If you would care to meet me please drop your 'fan' in the garden scene of the second act."

No. 2—"I am wondering if you were born in Ireland. You look very much like my daughter, who was brought to America by her father fourteen years ago. I have been unable to get any trace of him or of her. Are you any relation to the Caughneys in Cork?"

No. 3—"We will be glad to send you a dozen bottles of our perfume if you will write us a letter saying you like it and permit us to use the letter for advertising purposes."

No. 4—"I am a poor bachelor—one of those persons who clutched at life and missed, and am now cast to play the role of a clerk in a bakery. I have loved but three women—one was my mother, another was a woman who wrecked my life, and the third is yourself. I do not hope to meet you, nor do I want to, for it would all be so hopeless and I am old enough to know. I wonder if you could find it permissible if your generous nature to send me just a tiny lock of your hair? I promise you that no one shall ever know whose it is. I will keep it in a box and treasure it as long as life lasts."

No. 5—"Would you tell a stagestruck girl how you got your first job? Is it true that managers will not see any one without a letter from some prominent person? I am employed in a photograph gallery and have sent dozens of my pictures out to managers, but not yet have I received a reply."

No. 6—"I am considered one of the best looking young men in New York. I come to New York three times a year and put up at the best hotels and know all about the best places to go. Money is no object to me. I will be glad to buy you the best dinners in the city—just for the privilege of sitting across from you and gazing into your face. People who know me say I am a clever talker. I play the mandolin and have a dress suit."

No. 7—"Would you send me seats for your play? I am an old woman and once danced in a Gilbert & Sullivan production. I rarely go to the theater, because of the memories it brings back, now that the shadows are falling. But somehow a girl who has been on Broadway."

Musical and Dance for Judson Health Center

Aims to Raise \$10 for Every Foot on Roof of New Building for Sunshine Cure.

FOR every foot of ground on the roof of the new building of the Judson Health Center at 243 Thompson street its directors hope to raise \$10 toward the sunshine cure of the neighborhood children suffering from rickets.

An entertainment toward this end will be given at the studio of Mr. A. A. Anderson, 80 West Fortieth street, on Friday evening. Dr. Eleanor Anderson Campbell, daughter of Mr. Anderson, founder and chairman of the board of directors, announced yesterday that the name of every donor toward the roof will be carved in his particular foot of ground. The donors thus far are Mrs. Oliver Harriman, for the Camp Fire Girls, and Renopita Zane, barytone of the Metropolitan Opera Company. To make the roof a thing of fact \$25,000 must be raised.

The Judson Health Center is the only organized free medical institution that a population of 34,000, mostly Italian, have to call upon. In the last month 778 men, women and children have been treated at the clinics connected with the Center.

The entertainment on Friday night, which has been arranged by Dr. Campbell, who is the wife of Mr. Frederick B. Campbell, will consist of instrumental music by a trio composed of Stanley Rand Adams, pianist; Allen Gray, violinist, and Wyman Miller, cellist. The Misses Florence Rand and Evangeline Johnson will sing; Mrs. Samuel Streit, with her sister, Mary, and her mother, will do folk dances, and the Judson Quartet will contribute vocal numbers to the program.

The program will be followed by a dance, which will be in charge of a Junior committee composed of the Misses Beatrice Bayne, Ethel Hays, Jenn Douglas and Tecla Wiegand. The patronesses include Mrs. Joseph Blanchard, Mrs. Percy Brooks, Mrs. Arthur E. Claffin, Mrs. James Colgate, Miss Alice A. De Lamar, Mrs. Thomas P. Fowler, Mrs. Leslie Gray, Mrs. William Henry Hays, Mrs. William Worthington, Mrs. M. H. Weston, Mrs. Woodrow, Mrs. Dunley Milbank, Mrs. Nellie Sand, Mrs. Douglas H. Stewart, Mrs. J. Rich Steers, Mrs. Samuel Streit and Mrs. Henry Rogers Winthrop.

Tickets may be obtained from Dr. Campbell, 26 East Fifty-eighth street, or from the Judson Health Center. They are \$5 for the concert and entertainment and \$15 extra for the dance. A combination ticket can be had for \$20.

The Strand program which Joseph Plunkett has arranged will open with "Second Hungarian Rhapsody," Liszt, played by the orchestra and conducted by Carl Edwards. Its next feature is the scenic prologue to the chief photograph, in which Herbert Waterous, basso, will sing for the first time "Bells of the Sea." Solman, Percy J. Starnes and Ralph S. Bruland will have charge of the orchestra.

The overture of the Rialto program will be Victor Herbert's "Irish Rhapsody," played by the orchestra under the direction of Hugo Rosenfeld and Joseph Littau.

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